

CITY NOTES.

Ella Heynen, a little miss of eleven summers, played "Southern Jollification," by Charles Kunkel, at a recent reception held at the parlors of the Church of the Unity. A ripple of astonishment spread over the guests at her beautiful playing, which would have done credit to one of advanced years.

The *Art Amateur* for December, 1890, is at once the beginning of a new volume and a Christmas number increased in size both in the paper itself and its supplement without extra charge. The colored plates are exceptionally fine and include: A Portrait Study by J. Carroll Bethwith being a facsimile of the "first painting" in oils of the portrait of Mr. Colfin, the artist. A large plate of roses in a metal vase, by Vityr Dangon. Each department is filled with good things

too numerous to name. A single copy of the *Art Amateur* is worth the subscription price. (Price, 35 cents.) Montague Marks, publisher, 23 Union Square, New York City.

Miss Laura Schafer and **Miss Marie Miller** pianists and teachers have located in this city at 3229 Pine street, where they will receive pupils. Both Miss Schafer and Miss Miller are pupils of Oscar Ralf, the eminent teacher at the Royal High School for Music, Berlin. He says of them: "Miss Laura Schafer and Miss Marie Miller were my pupils from 1883 to 1890. They studied with unusual diligence, thoroughly acquiring my method. They unite with good technique, fine touch and musical interpretation. As teachers I particularly recommend Miss Schafer and Miss Miller." Their specialty is duet playing—four hands and two pianos—in which the effect is something extraordinary. Herr Ralf has particularly recommended them in this branch of piano music.

The Christmas Exercises at the Mary Institute on the 23rd ult. offered the following programme: 1. "Christmas Anthem" in three parts; words by Miss Muloch, music by Miss Marion Ralston, of Mary Institute. 2. "O Holy Night,"—Adams; unison chorus sung by Seniors and Juniors. 3. "The Herald Angels"—Dr. Palmer; four-part song with duet obligato by Miss Birdie Black and Miss Jessie Ringlin. 4. "Merry Christmas"—Goldbeck; unison chorus by younger classes. 5. "Hang up the Baby's Stocking"—Higgins; primary classes. 6. "Yule"—Dr. Caldwell; three-part chorus. The entire programme was a tribute to Mrs. Brainard's reputation as one of the finest teachers of female chorus work, and Mary Institute is proud of her. The first number, a Christmas anthem, by Miss Marion Ralston, was quaint and original. The singers entered heartily into its spirit, and did their best work upon it, a compliment which was highly deserved by the young composer.

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CITY NOTES.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Richard Maddern, leader of the orchestra at the Grand Opera House, has organized a military brass band. The members are: William Baumgaertle and Louis Meyer, Piccolo and Flute; R. Wuensche, Eb Clarinet; J. Klein, F. Gaudeck, J. C. Deagan, F. Henk, J. Knittel, Messrs. Cole and Scotty, Bb Clarionets; Charles Streeter, A. Willbrandt, Dexter Stocking and J. Rugraff, Cornets; O. Friedrich, A. Soudermann, J. Lang and W. Maddern, Altos; O. Miller, M. E. Sauer and J. Bauer, Trombones; C. Bauer, Baritone; O. Thumsen, Euphonion; G. A. Menger and O. Ostendorf, Tubas; F. Beck and L. Mayer, Drums. The aim of the organization is to produce the highest class of military music, and the names of the leader

and members are guarantee of the splendid work they will do. St. Louis will have a band any metropolis could be proud of, and Mr. Maddern deserves credit for his high endeavors.

Eugenia L. Williamson, B. E., the well-known elocutionist, will give an entertainment at the Pickwick Theater on the 27th inst. She will be assisted by her pupils. Miss Williamson is a graduate of the National School of Oratory, and has received the most flattering notices from the greatest critics. An eastern critic says: "As a reader, Miss Williamson is splendidly equipped with a commanding presence, a very sweet voice, so capable in pathos, and a face fully expressing the soul within her. In Longfellow's beautiful legend, 'Sandalphon,' she won; in the lighter vein she is unctuous and captivating, but when she rendered 'Tom's Come Home,' she reigned supreme."

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

TO WHOM IT MAY CONCERN.

Prof. August Halter has been the organist at the Second Baptist Church for a period of about three years, and, since the first of July last, has also been the Musical Director. He has also had the direction of the music in our Sunday School, and part of the time has been present to lead in the musical services in the weekly prayer meetings.

Professor Halter has always been prompt and attentive to the duties devolving upon him, and is regarded by us as an able and efficient organist, competent to fill a position where skill and ability are requisite.

[Signed] D. B. Howard, Chairman Music Committee, L. M. Hall, Nathan Cole, Robt. J. Hill, M. D., F. H. Ludington, John T. Davis, Stephen A. Bemis, Geo. T. Cram, And many others.

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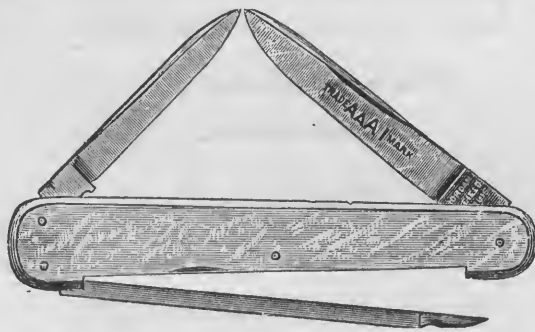
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MUSICAL REVIEW

JANUARY, 1891.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

VOL. 14—No. 1.

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JANUARY, 1891.

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CHORAL-SYMPHONY CONCERT.

The first concert of the eleventh season, Symphony Series, at Entertainment Hall, offered a very choice programme in the following: I. Mendelssohn—Overture "Ruy Blas," Orchestra. II. Saint-Saëns—Aria from "Samson et Delila," Mrs. Walter C. Wyman. III. Beethoven—6th (Pastoral) Symphony: (a) Allegro ma non troppo, Cheerful impressions on arriving in the country; (b) Andante molto moto, Scene by the Brook; (c) Allegro, Peasants' Merry Making; (d) Allegro, Thunder Storm; (e) Allegretto, Shepherds' song—glad and thankful feelings after the storm, Orchestra. IV. Songs with Piano, (a) Regrets—Delibes; (b) Bonne nuit—Massenet; (c) A une fiancée—Ferrari, Mrs. Walter C. Wyman. V. Grieg—Suite "Peer Gynt": (a) Allegretto pastorale, Morning; (b) Andante doloroso, Asa's Death; (c) Tempo di Mazurka, Anitra's Dance; (d) Alla marcia e molto marcato, In the hall of the King of the Mountains.

The numbers all received an unusually spirited rendition. It proves again, as we have always said, that the material in St. Louis is of the very best. The detailed rehearsal that Mr. Otten is putting the orchestra through, is showing remarkable results. The idea of having nine violins do good work, instead of having seven look at two working, is a good one; each member must play his part as if he were at the desk of the first violin.

The suite "Peer Gynt," by Grieg, is a piquant piece of work; for Mr. Otten to produce it on the heels of Nizich's last performance was a bold move; some questioned how he would acquit himself of the task; to say that the most skeptical were more than satisfied, is but voicing the general enthusiasm that this performance created.

The spirited tempo taken by Mr. Otten in the Pastoral Symphony, 50 to a dotted quarter, we fully endorse. This movement, andante molto moto, is often taken entirely too slow.

It was a treat to hear the healthy overture of Mendelssohn. It was so well enjoyed by the audience that we approve of the wish of many to have it given again.

The Annual performance of the "Messiah" occurred on the 30th ult. Arthur Beresford was basso; Mrs. Mayo Rhodes, soprano; Mr. Humphrey, tenor, and Miss Ida Smith, alto. Its performance was not up to the general good work of the Society. The work of Mr. Otten and the orchestra was specially good, but it is not in the power of a leader to make a chorus sing when it won't. Although a large chorus was present, a goodly number of it lacked strength and thoroughness. It may have looked upon the great Messiah as time-worn, but that is not the case. If sung four times a year, it should be treated with the same earnestness, in detail; but this is a fault of amateurs. Of the soloists, Mr. Humphrey gave an excellent, artistic and grateful rendition of his part. The basso was a falling off. The soprano and alto parts were not satisfactory. We have had many first-class soloists for these parts in years past, and there is no reason why the best should not be in the order of things.

The Second Concert of the Symphony Series will be given in Entertainment Hall, January 15th. Miss Maud Powell, (Violin) Soloist.

The following programme will be given: I. Symphony—Haydn; orchestra. II. Concerto for violin—Max Bruch; Miss Maud Powell and orchestra. III. Arioso—Handel; violins, unison and orchestra. IV. Solo for violin, Miss Powell. V. Overture "Oberon"—Weber; orchestra.

MENDELSSOHN QUINTETTE CLUB.

The first concert of the Mendelssohn Quintette Club was given at Memorial Hall on the 9th ult. The audience was very fine and appreciative. The programme was very good and well rendered. George Heerich's solo, "Liebessong" by Raff was a brilliant piece of work and masterly rendered; for encore he gave a mazurka by Chopin.

Mrs. Bollman sang the "Raft" by Pinsuti in her incomparable style and was enthusiastically recalled. The great "Quintette" by Dvorak was admirably played, Mr. Ehling's piano part was magnificently rendered.

DEATH OF HENRY BOLLMAN.

On the 27th ult., occurred the death of Henry Bollman, one of the best known publishers in the United States, and head of the firm of H. Bollman & Sons, lately changed to the Bollman Bros. Music Co. His death was due to dropsy of which he complained for some time. Mr. Bollman was born in Magdeburg in 1823. He was the eldest of three children. He inherited his musical talent from his mother who was an artist. When but five years of age, little Henry would constantly join his mother in song and showed most decided talent for music. But his father was opposed to fostering such talent in his eldest son, and only at the earnest wish of the mother did he finally yield and place the youth in a music school. There, his progress was very rapid and in a wonderfully short time he had thoroughly mastered the violin, contra bass and trombone—being besides a good performer upon almost every known instrument. He wrote music all night for only \$1.00, which was spent the next day for instruction. After completing his studies he entered the Prussian Military Band as Second Capel Meister, writing and arranging all its music and scores: but the sphere was too narrow for his lofty nature and attracted by the prospects opened in America, he left for it in 1847, coming direct to this city. In 1850 he was married to Miss Mary DeGrave.

He removed during the rebellion to Cincinnati and was engaged by the Jesuits there, and later in Bardstown, Kentucky. In 1864, he returned to St. Louis, establishing himself in business. How he succeeded is shown by the splendid business he leaves to his three sons, Oscar, Otto and Herman.



Mr. Bollman left a very large catalogue. Very few of his publications but bear his ear-marks, and many that very good writers would be proud of bloomed by the wayside under a nom de plume. As a composer of masses for the Catholic Church, he stands preeminent.

Mr. Bollman had a pleasant smile for all, with a disposition that made him universally liked. Many an enterprise was assisted by him where the credit was allowed elsewhere.

The editors knew Mr. Bollman for thirty years and their relations were always most pleasant. His whole life was one of rare usefulness and his sons' brilliant careers testify to his sterling character.

He was 68 years old at the time of his death. His wife, daughter and three sons survive him. The funeral took place from his late residence 1119 Dillon street and was very largely attended by musicians and friends. He was buried in Bellefontaine.

We start out with the 1st number of the 14th volume of our REVIEW and we regret deeply that we have to announce these sad tidings with our New Year's greetings, as everybody will miss him. We know that our sympathy which we extend to the bereaved family is shared by thousands of our readers. May he rest in peace!

THE MCCAULL OPERA COMPANY AT EXPOSITION MUSIC HALL.

Next Monday evening, January 5th, the famous and popular McCaull Opera Company will be given a week's engagement at the Exposition Music Hall, presenting an unusually attractive repertoire consisting of "Clover," "The Black Hussar" and "The Seven Suabians," which will be given in the following order: Monday, Tuesday and Wednesday evenings "Clover" by Franz Von Suppe the composer of "Boccaccio" and "Fatinitza." It is the most successful that has yet come from the prolific pen of Suppe; it not only possesses the most charming music ever heard in comic opera but a story that in itself is better than many of the so-called comedy dramas. It

tells of the adventures of a youth who tires of home, and desires to see the world. His travels take him to Germany, France, Sweden and Italy, the music being characteristic of each of these countries. The opera will be staged with all its original and elaborate stage effects, while the costuming is the handsomest ever seen in comic opera. On Thursday and Friday evening, and Saturday matinee, Millocker's famous Military Opera, "The Black Hussar" will be presented in the same elaborate manner as characterized its original production in this city some four years ago. On Saturday evening only, Carl Millocker's latest work, "The Seven Suabians" will be given its first English production in this city. The opening night of this engagement will be a most notable one, it being the twelve hundredth performance of "Clover" by this organization and to properly celebrate the event, handsome souvenir programmes will be given to those attending this performance. The opera will be all staged in the same complete and gorgeous manner as always characterize a McCaull production, special scenery being carried by the company. The following well known and popular artists will be seen in each of the operas. The Misses Helen Bertram, Annie Meyers, Josephine Knapp, Laura Joyce Bell, Clara Allen and the Messrs. Digby Bell, Chauncey Olcott, Wm. Blaisdell, W. F. Rochester, Fred. Frear, Chas. Meyers, C. H. Jones and many others. There will be a chorus of seventy voices and an orchestra of thirty picked musicians, besides a military band and drum and fife corps. Nothing will be left undone to make this one of the most notable and enjoyable comic opera engagements ever known in this city. The prices will be 75c and \$1.00 for the best reserved seats, a general admission of 50c which will admit to all parts of the house.

CITY NOTES.

We wish our subscribers a Happy New Year.

No change has been made in the Christ Church Cathedral choir.

E. R. Kroeger will give his annual concert early in February.

Pilgrim Church has Mr. Peacock as tenor in place of Mr. White.

Mrs. Lucy B. Ralston spent Christmas in St. Charles, with her father.

Sig. G. Parisi is engaged to play at the Liederkranz Club, the 10th inst.

Mme. Adela Lucy is soprano and directress at West End Christian Church.

Messrs McElvaine and Black will remain with St. Peter's Episcopal church.

Geo. Townley, the tenor, sung at the entertainment given at the Masonic Home.

Henry Groffman sang at the entertainment given by the Missouri Bicycle club.

Mr. Pommer, director of the Lyric Club, is hard at work perfecting that organization.

Wayman C. McCreery has added a beautiful music room to his home in Westminster Place.

Schaar Emith has Mrs. Mayo Rhodes, Miss Levy, Messrs. A. I. Epstein and Humphrey in the choir.

Signor G. Parisi assisted in the musicale given by Mrs. Specht at her residence, 3723 West Pine Street.

The Chorus at the church of the Messiah will soon present "Haydn's Creation." E. R. Kroeger is organist.

The Central Presbyterian church has engaged Miss Maud Pannill as soprano and Mr. Jenkins as organist.

Roscoe Warren Lucy is organist of the Church of the Holy Communion. There is a quartet and chorus.

Mrs. Steinmeyer-Rockel sang "Love's Sorrow," at the last Balmer & Weber musicale, and was greatly applauded.

At the Elks' Memorial Service, Mrs. Nellie Haynes-Barnett, Miss Dussuchal and Mr. Henry Groffman assisted.

Any of our subscribers, who wish their REVIEWS beautifully bound, and at a very low price, will please inform us.

Central Christian Church will have Mr. Arthur Leber, a pupil of A. I. Epstein as organist. Mr. Humphrey is tenor.

E. R. Kroeger's trio in E minor for piano and strings was recently played at Detroit. Miss Kate Jacobs was the pianist.

Mrs. Georgia Lee Cunningham is precenter at Union M. E. Church. Miss McDearmon, alto and Mr. McDonald, organist.

The Second Concert of the Symphony series, will be given in Entertainment Hall the 15th inst., Miss Maud Powell, violin soloist.

Messrs Otto Hein, Aug. Wm. Hoffman and Ludwig Hoffman assisted in the exercises of the Wagner Society on the 10th ult.

Last month we gave the Edition in C, for low voices, of the very popular song, "I've been Dreaming." This month we give it in E flat, for high voices.

A. E. Whittaker is organist of the First Methodist church Mrs. Chas. Aiken is soprano, Miss Mamie Leforty, alto, James G. Doyle, bass, and Wm. Larimore, tenor.

Now is the time to subscribe to the greatest musical paper in the world. If you want to make a present, let it be a year's subscription to KUNKEL'S MUSICAL REVIEW.

Miss Lilly Gavin, soprano; Mrs. E. V. Walsh, alto; George Townley, tenor; E. V. Walsh, basso, and Mr. Ullman, organist have been reengaged for Dr. Brooks' church.

The Beethoven Trio Club has been formed, with Alfred G. Robyn, pianist, Mr. L. Schoen, violinist, and Mr. Louis Mayer, cellist. It purposes giving a concert every month. The programmes will be of the highest order.

CITY NOTES.

Mrs. Louie Peebles' rendition of the new ballad, "I've been Dreaming," upon a recent occasion, was praised in unmeasured terms by some very high critics present.

At the organ recital given by Chas. H. Johnson at the Pilgrim Church, Miss Nellie Ripley was pianist, Miss Brooke Haldeman, contralto, Mr. Guido Parisi, violinist, and Mr. A. J. Epstein, accompanist.

NEW YORK CITY, Oct., 10th, 1890.

Messrs. G. H. Ditson & Co.:

GENTLEMEN:—The Briggs upright piano I purchased of you a year ago has proved most satisfactory in every respect, and I am delighted with the instrument, Yours truly,
BEARDSLEY VAN DE WATER.

Mrs. F. M. Honaker gave a piano recital at Oaken Brows One of the features of the programme was a "Romanza," by Miss F. M. Ralston, the talented daughter of Mrs. Lucy B. Ralston, of St. Louis.

Genelli, of 923 Olive Street, makes 100 "Stamp Photos, from cabinet size, for \$1.00. Cabinet will be returned by mail, unsold, with stamps, on short notice. Mail Cabinet with \$1.

Dr. H. R. Palmer is engaged to conduct the Festival, at Binghamton, N. Y., the first of this month, after which, accompanied by Mrs. Palmer, he will take a long and well-earned vacation in Europe and the Orient. He purposes visiting Spain, Egypt, the Holy Land and Greece, spending the after-Lent season in Rome, Paris and London, returning home in time to meet his Festival and Assembly engagements next summer.

At the last monthly class recital given by Mrs. Lucy B. Ralston on the 17th ult., at her residence, 3431 Lucas ave., a programme of modern composers was given. The next recital, in January, will be entirely of classical compositions. We understand this hard-working and successful teacher has a fine class doing analytical work in connection with musical history.

Namendorf Bros., makers of fine silk umbrellas, parasols and canes, have established the finest trade in the city. They have the newest styles, and clean goods, at prices that induce one to buy. Their frames are the very best. We would recommend any one looking about for such articles, to drop in at Namendorf Bros., and see what they have. Their store and factory is at 314 N. Sixth Street, between Olive and Locust

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I could hardly walk or lie down from lame-back; suffered several weeks. St. Jacobs Oil permanently cured me, other remedies having failed to do so. FRED. HITTMAN.

Cloverdale, Ind., Feb. 8, 1887.
From a bad cold pains settled in my back, and I suffered greatly; confined to bed and could hardly move or turn. I tried St. Jacobs Oil, which cured me. I do not fear recurrence. MRS. P. M. REINHEIMER

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J. A. Kieselhorst.

mf

dolce.

p

cres.

Ped. *

Giocoso.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (3, 4, 1, 2, 5, 2, 1, 2, 5, 4, 1, 4, 2, 1, 2, 5, 4, 4, 2). Bass staff has a harmonic accompaniment. Dynamics: *mf*. Pedal markings: Ped., Ped., *, Ped., Ped., *.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (4, 2, 1, 2, 5, 2, 1, 2, 5, 1, 3, 4, 3, 2, 3, 2, 4, 2, 3, 1). Bass staff has a harmonic accompaniment. Dynamics: *cres.*, *f*, *mf*, *p*. Pedal markings: Ped., Ped., *, Ped., Ped., *, Ped., *, Ped., *, 2, 3, 4, 4.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 2, 1, 3, 1, 1, 1, 1, 2, 3, 2, 1, 2, 1, 4, 3, 2, 1, 3, 2, 1, 2, 1, 3). Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 2, 1, 3, 1, 1, 1, 1, 2, 3, 2, 1, 2, 1, 4, 3, 2, 1, 5, 4, 2, 1, 2, 1, 3). Bass staff has a harmonic accompaniment. Dynamics: *cres.*, *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 2, 1, 3, 1, 1, 1, 1, 2, 3, 2, 1, 2, 1, 4, 3, 2, 1, 3, 2, 1, 2, 1, 3). Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2, 4, 3). Bass staff has a harmonic accompaniment. Dynamics: *cres.*. Pedal markings: Ped., *, Ped., Ped., Ped., *, Ped., *.

scherzando.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a series of eighth-note runs and chords, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the left hand. A crescendo (*cres.*) is marked in the middle of the system. The system concludes with a piano (*p*) dynamic and a final chord.

Second system of musical notation. Continues the piece with similar eighth-note patterns in both hands. Pedal points are marked below the left hand. A piano (*p*) dynamic is indicated in the middle of the system.

Third system of musical notation. Features a crescendo (*cres.*) in the right hand. The left hand continues with eighth-note accompaniment and pedal points. The system ends with a piano (*p*) dynamic.

Cantabile.

Fourth system of musical notation. The tempo changes to *Cantabile*. The right hand plays a slower, more melodic line with quarter and half notes. The left hand continues with a steady eighth-note accompaniment. The system begins with a piano (*p*) dynamic.

Fifth system of musical notation. Continues the *Cantabile* section. The right hand features a series of chords and moving lines. The left hand maintains the eighth-note accompaniment. A piano (*p*) dynamic is indicated.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. A crescendo (*cres.*) is marked. The system concludes with a piano (*p*) dynamic and a final chord.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a series of eighth notes. Bass staff has a whole rest followed by chords. Pedal points are marked with "Ped." and a 4-measure duration. A crescendo (*cres.*) is indicated in the fourth measure. Fingering numbers (1-5) are present above the treble staff notes.

Second system of musical notation. Similar to the first system, with piano (*p*) dynamic and chords in the bass. Pedal points are marked with "Ped." and a 4-measure duration. A crescendo (*cres.*) is indicated in the fourth measure. Fingering numbers (1-5) are present above the treble staff notes.

Third system of musical notation. Similar to the first system, with piano (*p*) dynamic and chords in the bass. Pedal points are marked with "Ped." and a 4-measure duration. A crescendo (*cres.*) is indicated in the fourth measure. Fingering numbers (1-5) are present above the treble staff notes.

Fourth system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic. Pedal points are marked with "Ped." and a 4-measure duration. A crescendo (*cres.*) is indicated in the second measure. Fingering numbers (1-5) are present above the treble staff notes.

Fifth system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic. Pedal points are marked with "Ped." and a 4-measure duration. Fingering numbers (1-5) are present above the treble staff notes.

Sixth system of musical notation. Treble staff begins with a piano (*p*) dynamic. Pedal points are marked with "Ped." and a 4-measure duration. Fingering numbers (1-5) are present above the treble staff notes.

BERCEUSE.

WIEGENLIED.

Ludvig Schytte.

Allegretto moderato. ♩ = 132.

The musical score is arranged in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Allegretto moderato' with a quarter note equal to 132 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff in most measures. The first system begins with a mezzo-piano (*mp*) dynamic. The fourth system includes a *crp.* (crescendo) marking. The score concludes with a double bar line and a small asterisk-like symbol.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Measures 1-4: Treble staff has fingerings 5, 3, 2, 4, 2, 4, 5, 4. Bass staff has fingerings 1, 2, 1, 1, 4, 1, 2, 1, 2, 1. Pedaling: Ped. * (under measure 2), Ped. Ped. * (under measure 4).

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, dynamics, and pedaling.

Measures 5-8: Treble staff has fingerings 5, 3, 2, 4, 4, 5, 5, 4, 4, 3. Bass staff has fingerings 3, 2, 1, 3, 2, 1, 3, 2. Dynamics: *pp* (under measure 6), *ritenuto.* (under measure 8). Pedaling: Ped. (under measure 5), Ped. Ped. (under measure 6), Ped. (under measure 7), Ped. Ped. (under measure 8), Ped. * Ped. * Ped. * Ped. * Ped. * Ped. (under measure 8).

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings, dynamics, and pedaling.

Measures 9-12: Treble staff has fingerings 3, 5, 3, 2, 4, 3, 2, 1, 5, 4, 3, 1. Bass staff has fingerings 1, 3, 5, 1, 2, 5, 2, 3, 5, 1, 3, 5, 2, 5, 1, 2, 5. Dynamics: *Al tempo.* (under measure 9), *mp* (under measure 9). Pedaling: Ped. (under measure 9), Ped. Ped. Ped. Ped. (under measure 10), Ped. (under measure 11), Ped. Ped. Ped. Ped. (under measure 12), Ped. (under measure 13), Ped. Ped. Ped. Ped. (under measure 14), Ped. (under measure 15), Ped. Ped. Ped. Ped. (under measure 16).

Fourth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

Measures 17-20: Treble staff has fingerings 3, 2, 1, 4, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4. Bass staff has fingerings 1, 2, 5, 1, 3, 5, 2, 4, 5, 1, 2, 5, 1, 2, 5. Pedaling: Ped. (under measure 17), Ped. Ped. Ped. Ped. (under measure 18), Ped. (under measure 19), Ped. Ped. Ped. Ped. (under measure 20), Ped. (under measure 21), Ped. Ped. Ped. Ped. (under measure 22), Ped. (under measure 23), Ped. Ped. Ped. Ped. (under measure 24).

Fifth system of musical notation, measures 25-28. Treble and bass staves with fingerings, dynamics, and pedaling.

Measures 25-28: Treble staff has fingerings 3, 5, 3, 2, 4, 3, 2, 1, 5, 4, 3, 1, 2. Bass staff has fingerings 1, 3, 5, 1, 2, 5, 2, 3, 5, 1, 3, 5, 2, 5, 1, 2, 5. Dynamics: *pp* (under measure 25). Pedaling: Ped. (under measure 25), Ped. Ped. Ped. Ped. (under measure 26), Ped. (under measure 27), Ped. Ped. Ped. Ped. (under measure 28), Ped. (under measure 29), Ped. Ped. Ped. Ped. (under measure 30), Ped. (under measure 31), Ped. Ped. Ped. Ped. (under measure 32).

Moritz Moszkowski Op.15.-17.

Andante grazioso.  — 100.

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ossia original,

This page contains musical notation for a piano piece, organized into four systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system features a treble and bass staff. The treble staff begins with a forte (*sf*) dynamic and the word "fuoco." It includes a series of sixteenth-note runs with fingerings (e.g., 4 2 3 1 5 2 1, 4 2 3 1 5 2 1). The bass staff has a "Ped." (pedal) marking. The system concludes with a "rinfz." (rinforzando) marking and a "Ped." marking.

System 2: The second system continues the musical theme. The treble staff starts with a forte (*f*) dynamic and the word "fuoco." It includes a series of sixteenth-note runs with fingerings (e.g., 4 2 3 1 5 2 1, 4 2 3 1 5 2 1). The bass staff has a "Ped." marking. The system concludes with a "rinfz." marking and a "Ped." marking.

System 3: The third system features a treble and bass staff. The treble staff begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. It includes a series of sixteenth-note runs with fingerings (e.g., 3 1 5 2 4 3, 3 1 5 2 4 3). The bass staff has a "Ped." marking. The system concludes with a "cres." (crescendo) marking and a "Ped." marking.

System 4: The fourth system features a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. It includes a series of sixteenth-note runs with fingerings (e.g., 3 1 5 2 4 3, 3 1 5 2 4 3). The bass staff has a "Ped." marking. The system concludes with a "cres." marking and a "Ped." marking.

System 5: The fifth system features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a "dimin." (diminuendo) marking. It includes a series of sixteenth-note runs with fingerings (e.g., 3 1 5 2 4 3, 3 1 5 2 4 3). The bass staff has a "Ped." marking. The system concludes with a "Ped." marking.

System 6: The sixth system features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a "hr" (harmonic) marking. It includes a series of sixteenth-note runs with fingerings (e.g., 3 1 5 2 4 3, 3 1 5 2 4 3). The bass staff has a "Ped." marking. The system concludes with a "Ped." marking.

This is a page of a musical score, likely for a piano. The score is written in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system begins with a tempo marking of 'a tempo.' and a dynamic of 'pp'. The second system includes a 'molto ritard.' marking. The third system features a 'Trio.' section. The fourth system has a 'cres.' marking. The fifth system also includes a 'cres.' marking. The score is heavily annotated with fingerings, pedaling instructions ('Ped.'), and dynamic markings ('pp', 'cres.', 'molto ritard.', 'a tempo.', 'riten.', 'marcun poco.'). There are also various musical symbols like asterisks and slurs. The notation is complex, with many triplets and rapid passages.

mf

This system contains the first six measures of the piece. The right hand features a series of eighth-note patterns with various fingerings (e.g., 2-4-3, 3-2-1, 4-3-2-1, 5-4-3-2-1). The left hand plays a steady eighth-note accompaniment. Pedal markings are present under measures 1 through 6. A small asterisk is located at the end of the system.

Ped. Ped. Ped. Ped. Ped. Ped. *

This system contains measures 7 through 12. The right hand continues with similar eighth-note patterns. The left hand accompaniment remains consistent. Pedal markings are present under measures 7 through 12.

Ped. Ped. Ped. Ped. Ped. Ped.

agitato.

This system contains measures 13 through 18. The tempo is marked *agitato.* The right hand has more complex sixteenth-note patterns. The left hand continues with eighth notes. Pedal markings are present under measures 13 through 18. The system ends with the marking *ad lib.*

f *ff* *sf* *ad lib.* Ped. Ped.

a tempo.

This system contains measures 19 through 24. The tempo is marked *a tempo.* The right hand features a mix of eighth and sixteenth notes. The left hand accompaniment continues. Pedal markings are present under measures 19 through 24.

Ped. Ped. Ped. Ped. Ped. Ped.

pp

This system contains measures 25 through 30. The dynamic is marked *pp*. The right hand has a more melodic line with some grace notes. The left hand continues with eighth notes. Pedal markings are present under measures 25 through 30.

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 5-8. Includes "a tempo." marking and dynamic markings like "ppp" and "p".

Third system of musical notation, measures 9-12. Continues the piece with various fingerings and pedaling instructions.

Fourth system of musical notation, measures 13-16. Includes "ossia." marking and "dimin." instruction.

Fifth system of musical notation, measures 17-20. Includes "riten." and "marc. un poco." markings.

MERRY CHURCH BELLS.

Notes marked with an arrow \swarrow must be struck from the wrist.

Carl Sidus. Op.

Allegretto (Lively.) $\text{♩} = 84$.

The musical score is written for piano in 4/4 time. It consists of four systems, each with a treble and bass staff. The tempo is marked 'Allegretto (Lively.)' with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above the notes. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte). Arrows pointing to specific notes indicate they should be struck from the wrist. The score is written in a clear, legible style with standard musical notation.

Choral.

The first system of musical notation for the Choral section. It consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, featuring various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides harmonic support with chords and single notes, also including fingerings. The system concludes with a double bar line.

The second system of musical notation for the Choral section. It continues the melody and harmony from the first system. The treble staff shows a continuation of the melodic line with slurs and fingerings. The bass staff maintains the harmonic foundation with chords and moving lines. The system ends with a double bar line.

The third system of musical notation for the Choral section. This system introduces a more active bass line with sixteenth-note patterns. The treble staff continues with a melodic line. Dynamics include *mf* (mezzo-forte) and accents. The system concludes with a double bar line.

The fourth system of musical notation for the Choral section. It features a complex interplay between the treble and bass staves, with rapid sixteenth-note passages in both. The treble staff has a melodic line with slurs, while the bass staff has a more rhythmic, accompanimental part. Dynamics include *f* (forte). The system ends with a double bar line.

The fifth system of musical notation for the Choral section. The treble staff continues with a melodic line, while the bass staff features a more active, rhythmic accompaniment. The system concludes with a double bar line.

The sixth system of musical notation for the Choral section. This system features a highly rhythmic and technically demanding passage with rapid sixteenth-note runs in both staves. The treble staff has a melodic line with slurs, and the bass staff has a complex accompaniment. Dynamics include *f* (forte). The system ends with a double bar line.

POLKA MAZURKA.

Streabbog-Sidus.

Notes marked with an arrow ↓ must be struck from the wrist.

Moderato. ♩ - 132.

dolce.

The musical score is written for piano and treble staves. The piano part is marked with 'p' and the treble part with 'f'. The score includes various musical notations such as notes, rests, and fingerings. Arrows indicate notes to be struck from the wrist. The score is numbered 1312-3.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

FINALE.

Repeat from the beginning to ♯: then go to the finale

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.

TARANTELLA.

Louis Conrath.

Vivace $\text{♩} = 100$.

Secondo.

The musical score is written for piano and bass. It begins with a key signature of two flats (B-flat major) and a 6/8 time signature. The tempo is marked 'Vivace' with a metronome indication of 100 beats per minute. The piece is labeled 'Secondo.' and consists of five systems of music. The first system includes fingerings (e.g., 1, 3 4, 3 4, 2, 4 2, 4 3, 4 2, 5 4, 4 3) and dynamics such as *f*, *sf*, and *p*. Pedal markings are indicated with 'Ped. *' and a star symbol. The second system continues the piano melody. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system continues the piano melody. The fifth system includes a forte (*f*) dynamic and ends with a final cadence. The score is a single melodic line for the piano, with the bass staff providing a simple harmonic accompaniment.

TARANTELLA.

Vivace ♩. -100.

Primo.

This image displays a page of musical notation for a piano piece, likely a technical exercise or a short composition. The page is organized into five systems, each consisting of a treble staff and a bass staff. The key signature is B-flat major (two flats), and the time signature is 8/8. The tempo is marked 'Vivace' with a metronome indication of 100. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' and a star symbol. The piece concludes with a final cadence in the right hand.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lower staff is also in bass clef with the same key signature, featuring a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system continues the musical piece. The upper staff maintains its melodic line, while the lower staff's accompaniment remains consistent. A mezzo-forte crescendo (*mf cres.*) marking is placed between the two staves towards the end of the system.

The third system of musical notation shows the continuation of the piece. It features piano (*p*) dynamics in both the upper and lower staves, with the upper staff's melody and the lower staff's accompaniment.

The fourth system of musical notation includes a forte (*f*) dynamic marking in the upper staff. The system ends with a fermata over the final notes of both staves.

The fifth system of musical notation begins with a piano (*p*) dynamic. It features a series of chords in the upper staff. Pedal points are indicated in the lower staff with the word "Ped." and an asterisk (*) under specific notes.

The sixth system of musical notation includes a crescendo (*cres.*) marking. It concludes with a final cadence, marked with a fermata and a "Ped." instruction. The system is numbered 45 and 53 in the upper right corner.

Primo.

First system of musical notation. Treble and bass staves. Dynamics: *rf*, *p*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *mf cres.*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with a flower symbol. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal markings: *Ped.* with a flower symbol. Fingerings are indicated by numbers 1-5 above notes.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs. Bass staff has a simple accompaniment. Dynamic marking *mf* is present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic markings *cres.* and *f* are present. Pedal markings (*Ped.*) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking *mf* is present. Pedal markings (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic markings *f* and *mf* are present. Pedal markings (*Ped.*) and asterisks (*) are present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking *ff* is present. A 4/2 time signature change is indicated. Pedal markings (*Ped.*) and asterisks (*) are present.

Primo.

8

f

Ped.

8

cres.

Ped.

8

f

Ped.

8

f

Ped.

8

mf

Ped.

8

ff

Ped.

Secondo.

Cantabile.

Primo.

First system of musical notation. Treble and bass staves in 4/4 time. The treble staff begins with a melodic line marked *mf* and includes fingerings 2, 1, 2, 5, 4, 3, 3, 2, 2, 1, 2, 5, 4, 3, 1, 3, 2, 3, 5, 4, 1. The bass staff contains whole rests.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with fingerings 3, 2, 3, 5, 4, 1, 3, 2, 1, 4, 3, 2, 3, 2, 3, 2, 2, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 3, 2, 2. The bass staff has whole rests.

Third system of musical notation. Treble and bass staves. The treble staff has fingerings 3, 2, 5, 2, 3, 2, 1, 3, 2, 3, 2, 2, 3, 1, 4, 3, 2, 3, 2, 1, 3, 2, 3. The bass staff has fingerings 2, 4, 1, 2, 3, 2, 3, 4, 2, 3, 3, 2, 2, 3, 3, 2, 5, 1, 3, 2, 2, 3, 3, 1, 2, 3. Pedal marks with asterisks are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff has fingerings 5, 5, 4, 1, 3, 2, 3, 5, 5, 4, 1, 3, 2, 1, 8, 4, 3, 2, 3, 2, 3, 2, 2, 4, 3, 2, 1. A *cres.* marking is above the treble staff. The bass staff has fingerings 1, 1, 2, 5, 3, 4, 3, 1, 1, 2, 4, 2, 3, 4, 1, 3, 2, 3, 3, 1, 2, 3, 4. Pedal marks with asterisks are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff has fingerings 3, 2, 4, 3, 2, 4, 2, 3, 2, 1, 2, 3, 4, 2, 4, 2, 4, 2, 3, 1, 2, 3, 1, 2, 4, 3, 2. The bass staff has fingerings 1, 2, 1, 3, 2, 4, 3, 5, 1, 2, 1, 3, 2, 4, 3, 5, 5, 3, 2. Dynamics *p* and *f* are marked.

Sixth system of musical notation. Treble and bass staves. The treble staff has fingerings 1, 5, 1, 2, 3, 1, 2, 4, 5, 2, 4, 3, 2, 4, 2, 3, 2, 1, 2, 3, 4, 2, 4, 2, 4, 2. The bass staff has fingerings 4, 3, 4, 1, 2, 3, 1, 2, 1, 3, 2, 4, 3, 5, 1, 2, 1, 3, 2, 4, 3, 5. A *p* dynamic is marked.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with various fingerings (2, 3, 2, 3). Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. A crescendo (*cres.*) is marked at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff includes a vocal line with lyrics 'ren - do.' and a forte (*ff*) dynamic. The bass staff continues with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a rapid sixteenth-note passage. The bass staff continues with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. A crescendo (*cres.*) is marked at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a vocal line with lyrics '1' and a forte (*f*) dynamic. The bass staff continues with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. A fortissimo (*sf*) dynamic is marked at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff features a rapid sixteenth-note passage. The bass staff continues with eighth and sixteenth notes. A piano (*p*) dynamic is marked at the beginning of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff features a rapid sixteenth-note passage. The bass staff continues with eighth and sixteenth notes. A piano (*p*) dynamic is marked at the beginning of the system.

Secondo.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Pedal points are indicated by 'Ped.' under the first three measures. A dynamic marking of *f* (forte) is at the beginning, and *mf* (mezzo-forte) appears in the fourth measure. A small asterisk is under the fourth measure of the lower staff.

Second system of musical notation. Similar to the first, it features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Pedal points are marked under the first three measures. Dynamic markings include *f* at the start and *f* in the fifth measure. A small asterisk is under the fourth measure of the lower staff.

Third system of musical notation. The upper staff begins with a double bar line and a repeat sign. The melodic line continues with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. Pedal points are marked under the first two measures. Dynamic markings include *rf* (ritardando forte) at the start, *p* (piano) in the second measure, and *p* in the sixth measure.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is at the end of the system.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. Pedal points are marked under the fourth, fifth, and sixth measures. A dynamic marking of *f* (forte) is at the start of the system. A small asterisk is under the seventh measure of the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. Pedal points are marked under the fifth, sixth, and seventh measures. Dynamic markings include *mf* (mezzo-forte) at the start and *f* (forte) in the fifth measure. A small asterisk is under the eighth measure of the lower staff.

Primo.

[illegible]

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 3/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music is written in a single system. The treble staff contains a melody with various ornaments and fingerings. The bass staff contains a supporting melody with similar ornaments and fingerings. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The piece is marked with a tempo of 'Allegretto' and a character of 'Andante'. The score is for a single melodic instrument, likely a flute or violin.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains measures 6 through 9. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' below the bass line in measures 6, 7, and 8. A repeat sign is at the end of measure 9.

8

Musical score for 'The Rose Tree'. The score is written for piano on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 8 measures. The first four measures are marked with a 'Ped.' (pedal) instruction. The last measure is marked with an asterisk (*). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

Secondo.

The first system of musical notation consists of two staves. The upper staff features a series of chords and arpeggiated figures, with a dynamic marking of *ff* (fortissimo) appearing in the middle. The lower staff provides a harmonic accompaniment with sustained notes and some movement.

animato.

The second system, marked *animato*, continues the musical piece. It features a more active upper staff with rapid chordal movement and a lower staff with a steady accompaniment. Dynamic markings include *ff p* (fortissimo piano) and *p* (piano). Pedal points are indicated with 'Ped.' and asterisks.

The third system shows further development of the musical themes. The upper staff has dense chordal textures, while the lower staff continues with a rhythmic accompaniment. Dynamic markings of *f* (forte) are present. Pedal points are again indicated.

The fourth system introduces detailed fingerings for both hands, with numbers 1 through 5 written above and below the notes. The musical texture remains consistent with the previous systems, featuring arpeggiated figures in the upper staff and accompaniment in the lower staff. Pedal points are marked.

The fifth system features a series of chords marked with *fz* (forzando), indicating a strong emphasis. The upper staff has a more melodic line, while the lower staff provides a harmonic base. The system concludes with a *ff* (fortissimo) marking. Pedal points are indicated throughout.

8-----
Primo.

ff

animato.

ff p

p

8-----

f Ped.

8-----

Ped.

8-----

ff fz ff

Ped. * Ped. * Ped. * Ped. * Ped. *

MY DARLING.

YORKE.

Secondo.

Carl Sidus. Op. 215.

Mazurka time. ♩ - 132.

p

cres.

f *p* *f* *p* *f* *p* *f*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***

MY DARLING.

YORKE.

Carl Sidus. Op. 215.

Mazurka time ♩ - 132.

Primo.

The musical score is written for piano and is divided into four systems. Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Mazurka time' with a quarter note equal to 132 beats per minute. The performance style is 'Primo'. The score is heavily ornamented with fingerings (1-5), slurs, and pedaling instructions ('Ped.' followed by an asterisk). The first system includes a 'cres.' (crescendo) marking. The second system includes a 'mf' (mezzo-forte) marking. The third and fourth systems include 'f' (forte) and 'p' (piano) markings. The score is heavily ornamented with fingerings, slurs, and pedaling instructions.

System 1: Treble staff has a series of eighth and sixteenth notes with fingerings. Bass staff has a simple accompaniment. Pedaling instructions are present below the bass staff.

System 2: Treble staff continues with more complex ornamentation. Bass staff has a simple accompaniment. Pedaling instructions are present below the bass staff.

System 3: Treble staff continues with more complex ornamentation. Bass staff has a simple accompaniment. Pedaling instructions are present below the bass staff.

System 4: Treble staff continues with more complex ornamentation. Bass staff has a simple accompaniment. Pedaling instructions are present below the bass staff.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first measure has a piano (*p*) dynamic. There are several measures with chords and single notes, some with fingerings (5, 4, 2, 1) written above. Pedal markings (*Ped.*) and asterisks (*) are placed below the staff.

Second system of musical notation. It continues the 'Secondo' section. It features a crescendo (*cres.*) marking. The system ends with the word 'FINE.' written in bold capital letters.

TRIO.

Third system of musical notation, starting the 'TRIO' section. It features a piano (*p*) dynamic. The notation includes chords and single notes with fingerings (5, 4, 2, 1) written above.

Fourth system of musical notation. It features a solo for the right hand (*Solo: r.h.*) and left hand (*l.h.*) markings. The right hand part has a forte (*f*) dynamic and includes fingerings (3, 1, 4, 3, 1, 3).

Fifth system of musical notation. It features piano (*p*) and forte (*f*) dynamics. The left hand (*l.h.*) part is prominent, with fingerings (1, 2, 4, 3) written above.

Sixth system of musical notation. It continues the 'TRIO' section with a piano (*p*) dynamic. The notation includes chords and single notes with fingerings (5, 4, 2, 1) written above.

Seventh system of musical notation. It concludes the 'TRIO' section with a piano (*p*) dynamic. The notation includes chords and single notes with fingerings (5, 4, 2, 1) written above.

Repeat from the beginning to Fine.

Primo.

Ped. * *Ped.* * *Ped.* * *Ped.* *

FINE.

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

TRIO.

p cantabile. *Ped.* * *Ped.* *

f *Ped.* *

f *Ped.* *

f *Ped.* * *Ped.* * *Ped.* *

Repeat from the beginning to Fine.

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Words by Emma J. Bell.

Translation by H. Hartmann.

Franklin E. Cook.

Moderato ♩ - 92.

The piano introduction is in 3/4 time, marked Moderato (92 bpm). It features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Pedal points (Ped.) are indicated at the bottom of the bass staff at various intervals. The piece concludes with a trill in the treble staff.

3. wieder träumt' mir's, Lieb	Der Lebens - a - bend sinkt;	Doch
2. träumte künft - ges Glück,	Dass einst der Tag be - ginnt,	Da
1. Im Traum des Glü - ckes Lenz	Hab' wie - der ich ge - schaut	Den

The vocal melody for the first system of lyrics is written on a single staff. It consists of a series of eighth and sixteenth notes, with some rests, corresponding to the lyrics below.

1. Oh I've been dream - ing, love,	Of standing by your side,	The
2. I've been dream - ing, love,	That in a fu - ture bright,	My
3. I've been dream - ing, love,	Life's eve was draw - ing nigh;	Loves

The piano accompaniment for the first system of lyrics is written on a grand staff (treble and bass). It features a series of chords and single notes, with a pedal point in the bass staff. The melody is simple and accompanimental.

3. Lie - bes - licht be - glänzt den Pfad,	Der Strahl am A - bend - himmel blinkt	Das
2. die - ser Arm Dich schützt und trägt	Dein Glück und meins zu sammenrinnt	Käm
1. Glanz des Au - ges lie - be - hold,	Die mir ge - lob - te schö - ne Braut	Die

The vocal melody for the second system of lyrics is written on a single staff. It continues the melodic line from the first system, with similar note values and rests.

1. love lights shining in your eyes,	My hap - py, peer - less, promised bride!	We
2. strong right arm your stay should be,	Your hap - pi - ness my chief de - light.	Should
3. sun - light cheer'd the down - ward path,	And beam'd athward a cloud - less sky.	The

The piano accompaniment for the second system of lyrics is written on a grand staff. It continues the accompaniment from the first system, with similar harmonic structure and pedal points.

3. Licht er-blass - te, Lieb..

2. Kum mer ü - ber Dich,

1. Lip - pe haucht den Eid

Der letz - te Glanz dem Gang
Kränkt' Dich manch bit - tres Wort,
Von Lieb', Be - stän - dig - keit

Auf
Dann
Und

1. breath'd those ho - ly vows,

2. wea - ry care o'er take,

3. light was fad - ing, love,

Of love and con - stan - cy,
Or bit - ter grief draw near,
The last pale ray that gleam'd

With
Your
Up -

3. dim - brem Er denpfad war der, Der Deinem lich - ten Aug' ent - sprang.

2. ruhst Du aus an meiner Brust, Die Züh re küsst vom Aug' ich fort..

1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit

Nun
Ein
Ja,

1. hand in hand, and heart to heart, We plighted for e - ter - ni - ty.

2. rest should be up - on my breast, My hand would dry each fall - ing tear.

3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd.

Yes,
A
The

3. alt zu sein - es ist kein Traum, Den Schei - tel bleicht des Al - ters Schnee. Bei
2. Bess - rer hat Dich nun im Rann, Be - rei - tet Dei - nes Le - bens Glück Dein
1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain,

2. hand - less ten - der love than mine

3. grow - ing old, love, is no dream;

That vain sweet dream of long a - go
Now smooths for you life's rug - ged way;
Up - on my brow is win - ters snow,

That
Your
The

Dir zu sein in letz-ter Stund Ein eit-ler Traum war's vol-ler Weh! Ich
 Herz ward jenem ab-ge-wandt Der sich in Träumen sehnt zu-rück. Ich
 mich beherrschte je-de Stund Die Erd' zum Himmel mir ge-macht. Ich

rit. *a tempo.*

once fill'd all my wak-ing hours And made a par-a-dise be-low. Oh
 heart has careless grown of one Whose dreams still fond-ly backward stray. Oh
 hope to die in loves embrace Is but a dream of long a-go. Oh

rit. *a tempo.*

träumt' von sü-sser Lieb' Den hehrsten Traum; al-lein Er

I've been dream-ing, love, The fond-est dreams of you, They

Ped. *Ped.* *Ped.* *Ped.*

schwand schon vor dem Morgenlicht Die Träume blei-ben e-wig Schein Ich
cres.

van-ish with the morning light, Those dreams of you can ne'er come true. Oh,

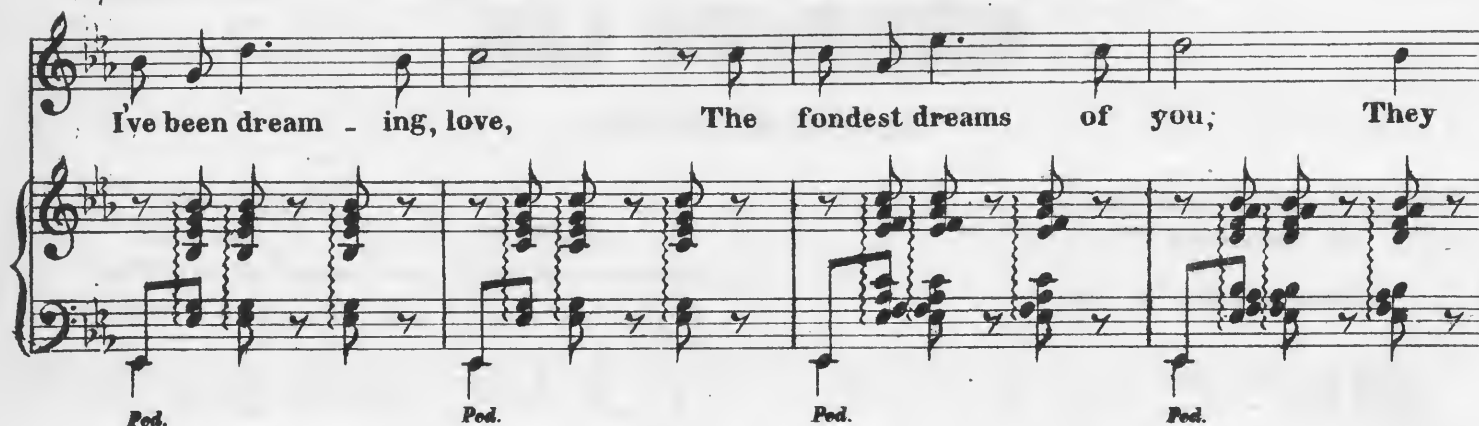
Ped. *Ped.* *Ped.* *Ped.* *cres.*

träumt von sü - sser Lieb

Den hekrsten Traum al - lein

Er

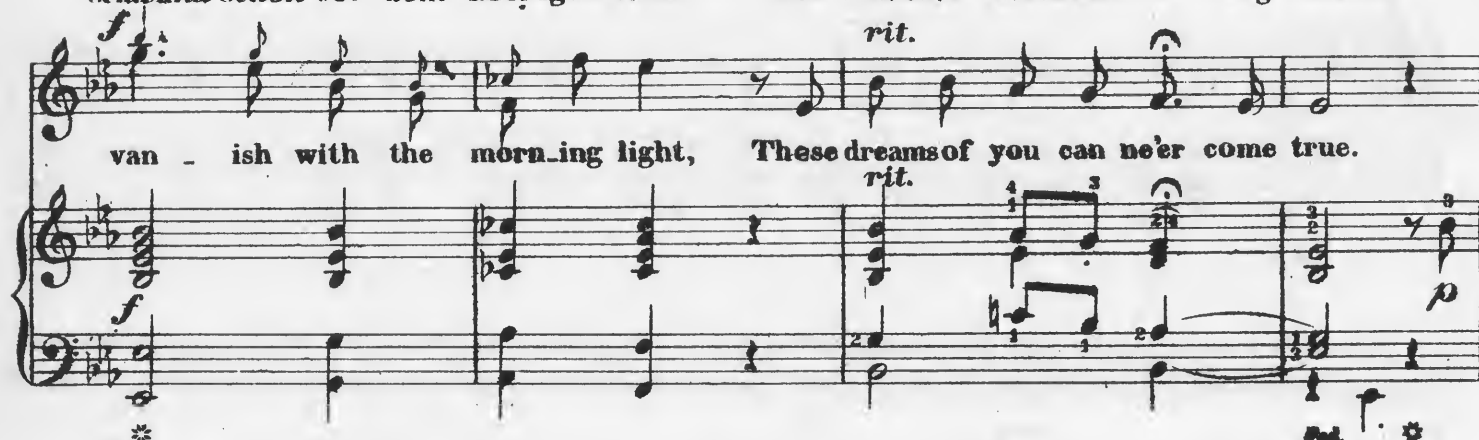
I've been dream - ing, love, The fondest dreams of you; They



schwund schon vor dem Mor - gen licht

1. 1st & 2nd Verse.
Die Träume blei - ben e - wig Schein.


van - ish with the morn - ing light, These dreams of you can ne'er come true.



3. Und 2. 3rd Verse.

2. Mir Träume blei - ben e - wig Schein.

2. Oh dreams of you can ne'er come true
3. Oh



MORNING LAY.

(MORGENLIED.)

Translated and supplemented by
H. Hartmann.

Edvard Grieg.

Molto vivace. ♩. 80.

2. *Brunnen zumal er rauschet zu Thal,*
1. *Auf geht der Tag, mit feurigem Geschoss*

1. Morning a-wakes! With ar-rows of light
2. Brooklet so clear it glides to and fro,

2. *Funkeht und glüht im Morgenstrahl. Schlafende Blumen vom Wehen Lieblich und lachend er-*
1. *Stürmt er des Unmuths Wolkenschloss, Wal-lende Ne-bel ver-fliegen, Lichtkönigs Heerschaaren*

1. Vanquish's the fort of clouds and night, Hasty the shadows are fading. Hosts in the conquest are
2. Sparkles and shines in morn-ings glow. Flowers in sleep ov-er-tak-en Friendly and sweetly a-

2. *stehen.* "Fort!" ruft Jä-gers hel-les Horn, Fort es fließt ein ew'ger Born!
1. *sie-gen.* "Auf!" tönt Vögleins Lied im Grund, "Auf!" erschall's aus Kindermund,

1. aid-ing. "Rise!" the birds call far a-way; "Rise!" the lips of children say.
2. wak-en. "Forth!" sound hunters ring-ing horn; "Forth!" re-joice 'tis ear-ly morn!

2. Menschen ans Werk, ihr Menschen! Menschen ans Werk, ihr Menschen
 1. Auf, meiner Hoffnung Son - ne! Auf, meiner Hoffnung Son - ne!

1. Rise! sun of hope and promise Rise! sun of hope and pro - mise
 2. Rise ye to work, oh children! Rise ye to work, oh, child - ren!

or thus.

2. "Fort!" ruft Jägers Horn, ruft Jä - gers Horn, das Horn. "Fort. es fließt ein
 1. "Auf!" tönt Vögleins Lied, tönt Vögleins Lied im Grund. "Auf!" erschallt's aus

1. "Rise!" the birds call far a - way - call far a - way, "Rise!" the lips of
 2. "Forth!" soundshunter's horn, soundshunter's horn his horn Forth there flows from

or thus.

2. ew' - ger Born, Ein Brun - - nen uns!" "Fort!" ruft das Horn,
 1. Kindermund, aus Kin - - der - mund. Vög - lein im Grund,

1. child - ren say - of child - - ren say, Birds far a - way
 2. morn to morn a spring to us. "Forth!" sound the horn

2. Fort zum Born! "Fort!" ruft das Horn, Fort zum Born! Menschen ans Werk, ihr Menschen!
 1. Kin - der - mund Vöglein im Grund, Kin - der - mund, Auf, meiner Hoffnung Son - ne!

1. Child - ren say - Birds far a - way - Child - ren say - "Rise!" sun of hope and promise.
 2. ev' - ry morn: "Forth!" sound the horn ev' - ry morn Rise. ye! to work, oh, children!

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PRELUDE.

Book I.

PRÄLUDIUM.

S. Heller, Op.47.

Allegretto ♩-80.

1.

The musical score is written for piano in 2/4 time, marked 'Allegretto' with a tempo of 80 beats per minute. It consists of five systems of music, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a crescendo (cres.) and a fortissimo (f) dynamic. The fourth system includes a fortissimo (f) dynamic. The fifth system includes a fortissimo (f) dynamic and a piano (p) dynamic. The score is heavily annotated with fingerings (1-5) and articulation marks (accents, slurs).

DER HERBST NAHT HERAN.

Allegretto moto ♩.-100.

2.

p

f

Ped.

mf

Ped.

pp

CRADLE SONG.

WIEGENLIED.

Andante ♩. - 56.

3 *p legato.*

First system of musical notation. Treble clef, 3/8 time. Bass clef, 3/8 time. The piece begins with a piano (*p*) and legato instruction. The right hand plays a melody with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a steady eighth-note accompaniment with fingerings (5, 4, 2, 1, 2, 4).

Second system of musical notation. Continues the melody and accompaniment. The right hand features slurs and fingerings. The left hand continues the eighth-note accompaniment with fingerings (5, 4, 2, 1, 2, 4).

Third system of musical notation. The right hand has a *pp* (pianissimo) marking. The left hand continues the eighth-note accompaniment with fingerings (5, 4, 2, 1, 2, 4).

Fourth system of musical notation. Continues the melody and accompaniment. The right hand has slurs and fingerings. The left hand continues the eighth-note accompaniment with fingerings (5, 4, 2, 1, 2, 4).

Fifth system of musical notation. The right hand features a sequence of notes with fingerings (1, 2, 3, 4, 5, 2). The left hand continues the eighth-note accompaniment with fingerings (5, 4, 2, 1, 2, 4).

Sixth system of musical notation. The right hand has a *p* (piano) marking. The left hand continues the eighth-note accompaniment with fingerings (4, 5, 4, 2, 1, 2).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef. The melody continues in the top staff, while the bottom staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff.

[illegible]

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The lyrics "The Rose Tree" are written below the melody.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, including a triplet of eighth notes (3, 2, 1) and a sequence of eighth notes (2, 3, 4). The bass staff provides a harmonic accompaniment, primarily using eighth notes and quarter notes, with some triplets (5, 3, 2, 1) and a sequence of eighth notes (5, 3, 2, 1, 2, 4). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

5 4 3 5 2 1 2 1 2 3 5 3 1 4 3 1 2 1 5 4 1

rit. *p* *p*

Pod.

a tempo.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in treble clef, and the piano part is in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, with some measures containing multiple notes beamed together. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including chords and single notes. The score includes fingerings (1-5) and a dynamic marking of *p* (piano). The title "The Rose Tree" is written in a decorative font at the bottom right.

THINE FOREVER.

EWIG DELN.

Andante con moto - 108.

This piano score is for the piece "Thine Forever" by Ewig Deln. It is in 4/4 time and marked "Andante con moto" with a tempo of 108. The score is written for piano and includes a variety of musical notations and performance instructions. The key signature has one sharp (F#), and the piece begins with a treble clef and a common time signature. The score is divided into eight systems, each with a treble and bass staff. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *fz* (forzando). There are several *Ped.* (pedal) markings throughout the piece. The score includes many fingerings, slurs, and accents. The piece concludes with a *fz* marking and a final *Ped.* marking.

4. *mf* *p* *mf* *p* *p* *p*

Ped. *Ped.*

mf *pp*

Ped. *Ped.*

fz *p* *cres.*

Ped.

mf

Ped. *Ped.*

riten. *a tempo.* *p* *p*

Ped. *Ped.*

mf *p* *fz* *p*

Ped. *Ped.* *Ped.*

SOMEWHAT SERIOUS.

ETWAS ERNST.

Allegretto poco agitato ♩ - 126.

5

p

fz *p* *ff* *p*

Ped. *Ped.* *Ped.*

p *pp* *ff*

Ped.

pp *p*

p *f*

Ped.

fz *p* *pp* *peridendosi.* *pp*

Ped. *Ped.* *Ped.* *Ped.*

CLOISTER BELLS.

KLOSTER GLOCKEN.

Allegro moderato. ♩ - 104.

6. *p*

p

Ped.

cres -

cen -

do

f

8

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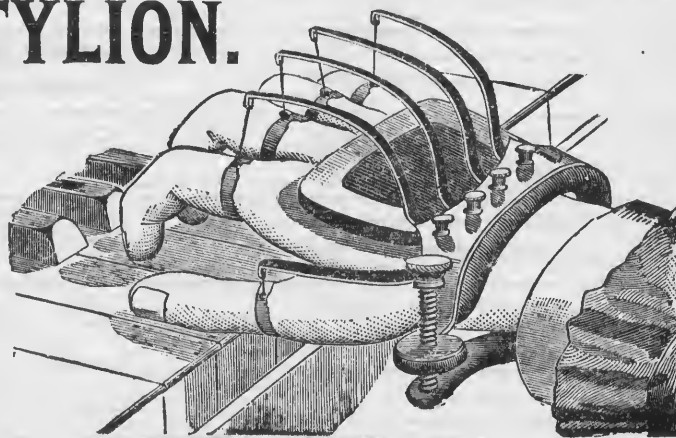
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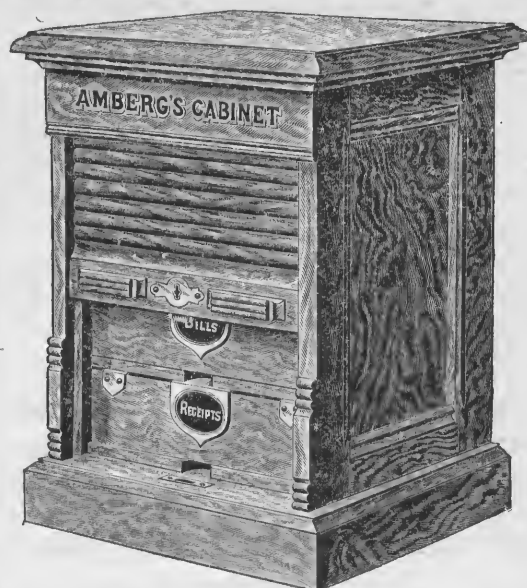
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The Detroit Philharmonic Quintet club presented E. R. Kroeger's "Quintet" at Detroit. Mme. Fannie Bloomfield Zeisler was the pianist and a big success was scored. The "Intermezzo" was particularly spoken of in the highest terms by the press.

A Concert was given in Hamilton, Ills., November 25th, for the benefit of St. Titus Episcopal church, which was in every way a success. Miss Marguerite Arnold, soprano, sang Handel's "Angels Ever Bright and Fair" with good effect. Miss Helen Brown gave "Evangeline" by white. Thos. P. Hill, "Dear Heart," by Mattel, Melnotes "L'Inventore," for four hands was given by Mr. Cooke and Miss Marsh. Quartettes "I Think of Thee" by Hutton and "Last Night" by Kjerulf were also rendered. Franklin Earle Cook, accompanist.

J. J. Voellmecke, organist of St. John's Catholic Church gave Haydn's 2nd mass at the five o'clock service, Christmas, and Hady's 3rd at the 10:30 o'clock service. The choir was a very able one and well drilled and sang the masses in a most creditable manner.

Charles Schleiffarth, a liberal patron of the arts and well known truss maker, died suddenly on the 21st ult., at his residence, 1547 Chouteau ave. His wife, daughter and two sons survive him. He was a model husband and father and provided amply for all.

Sig. G. Parisi played with great success at the Exposition Hall, in the Concert given for the benefit of the German Orphan Asylum, Thursday, Dec. 18. The same evening he played at the opening of the new Hall, 30th and Olive Streets, for the Knights and Ladies of Honor.

H. E. Rice who has been travelling in the interests of KUNKEL'S MUSICAL REVIEW, returned to his home, St. Louis, to spend the Christmas time. Mr. Rice is a favorite with everybody and deservedly so. He will make an extensive trip North and South and will call upon many of his old friends.

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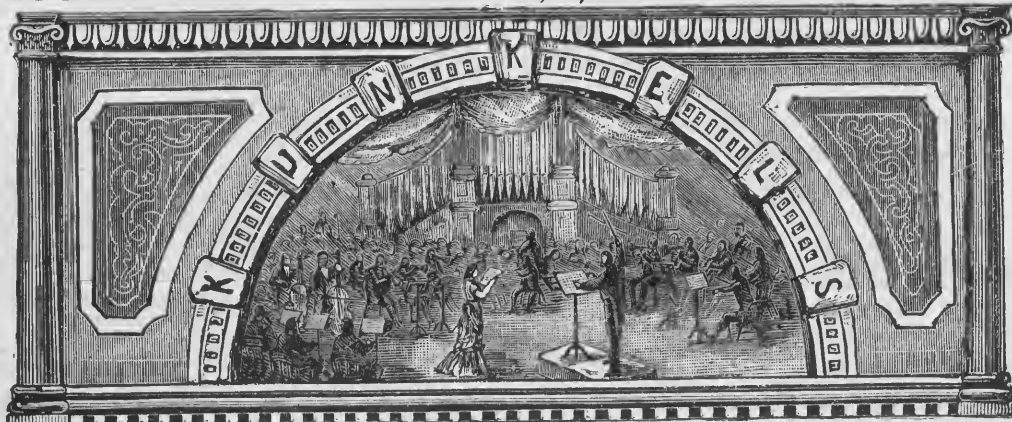
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